

centre tower of the building fell out long after the interment of William Rufus, in the choir of the cathedral, and that the tower was rebuilt immediately after this disaster. The tower-piers of the present edifice are the largest tower-piers in England; they are a great deal too large for architectural elegance and for the weight they were required to carry; and I am inclined to think that they were erected by a people labouring under a kind of panic—a people determined to erect an edifice not likely to fall for a long time to come. Now the tower that fell he believed to have been the work of Bishop Walkelyn, a Norman bishop, and this was partly confirmed by the circumstance, that the tower of Ely Cathedral, built by the Bishop of Ely, the brother of Bishop Walkelyn, fell in also, though, it is true, at a period somewhat later. But the brothers, it appeared to him, worked with the same school of masons, and probably with the same design. The plan of Bishop Walkelyn's building was preserved in the crypt of the present cathedral, and he would direct the attention of all who are curious in the progressive history of our architecture, to a careful study of this crypt—an examination easy at this time, from the liberality of the dean and chapter, who had thrown open every part and recess of the cathedral to the members of the Archaeological Association. And here he would wish to call attention to a curious discovery that had been only recently made, viz., that a bed of concrete foundation, extending to a distance of about fifty feet from the western portion of the edifice, had been laid there, evidently with the intention of carrying two large towers. The limits of this concrete foundation had been laid open by the liberality of the dean and chapter, who were anxious to render every assistance in their power likely in any way to illustrate the history of their cathedral. Bishop de Lucy, who died in 1204, was the builder of the low-roofed aisles and chapel, and the east of the choir, which are in the so-called Early-English style of architecture; and this he did without disturbing the walls of the Lady Chapel, as was evident from the distinct seam of masonry between them. Hereford, Salisbury, Chichester, St. Albans, Wells, Exeter, and Ramsey, afforded similar instances of the aisles to the east being lower than the choir itself. He would now make a jump from 1204 to 1370, from Bishop de Lucy to Bishop de Edington, Wykeham's predecessor in the see of Winchester. William de Edington left certain moneys for the completion of the cathedral, but no one has hitherto determined what portion of the edifice was erected with this money. The whole of the nave and of the west end of the cathedral were built either by Edington or Wykeham, and it now became desirable to distinguish the work of Wykeham from the work of his predecessor in the see. After a very careful examination of the whole of the nave for this purpose, and after an equally careful examination of the two passages in Wykeham's will, which relate to the works at Winchester, he had come to the conclusion that the great west window, and a west window in each of the side aisles, were the work of Edington. The curious observer might remark this for himself, by contrasting the coarse mouldings of Edington's work with the more delicate mouldings of Wykeham's workmanship. William of Wykeham was a very practical man, and was, moreover, the architect of his own cathedral. But Wykeham rather re-adapted the Norman work, than rebuilt the whole of the nave from the foundation. The Norman nave originally consisted of a low pier arch, a triforium, and a clerestory; the nave of Wykeham (the present nave) of a high pier arch, a balcony (rather than a gallery), and a lofty clerestory window. The difference between the two would be seen at a glance by the sections he had prepared for this purpose. William of Wykeham scraped and reduced the old Norman piers—shaped their square edges of masonry into ornamental mouldings—threw the triforium and small clerestory windows into a handsome balcony and lofty clerestory windows, producing in this way the style distinguished as Perpendicular. It would be, perhaps, sufficient evidence of this view of what Wykeham did, to refer solely to the Norman character of the masonry, so distinctly observable in the piers of the nave; but, happily for this view, there was a further and still stronger evidence in the original Norman

arches of the triforium, which still remain, left there by this great architect, to strengthen and support the work he had reduced from rude strength into work equally strong, and far more elegant and graceful. From the work of Wykeham he would then pass to the choir, the work of a later period, for which there was no other than heraldic evidence, and the information derived from the study of the several eras of architecture which it exhibits.

In comparing this account of the cathedral with that by Mr. Cressy, which appeared in our pages a few weeks ago,\* the main point of difference is seen to be the existence of this part of the Saxon structure. We may hereafter discuss this question.

Professor Cockerell followed Mr. Willis with some observations on

#### THE WORKS OF WILLIAM OF WYKEHAM.

He said, "As a professional architect, accustomed to contend with the difficulties of uniting in an extensive and therefore, necessarily a complex plan, the paramount consideration of convenience and economy of distribution with proportion and beauty, I have been ever impressed with the great merit of William of Wykeham in these respects, and with the lessons of wisdom and of taste which his works display. As the designer of the Kings' Buildings at Windsor and at Queenborough, versed in military no less than in civil architecture, Wykeham acquired all the sagacity of an experienced tactician in the management of the accidents and advantages of site. His works at Winchester and at Oxford will well repay an attentive examination; by such an examination the architect will be enabled to appreciate the skill of a great master in the science of his art, while they reveal to him the leading motives which guided the economy and the style of monastic and ecclesiastical buildings in a very interesting period in the history of English architecture."

The professor then explained the course pursued by William of Wykeham in enlarging and rebuilding the grammar school where he received his education, and described the various portions that he erected:—

"The chapel is a very fine one. The chief ornaments of this noble chapel are the groined ceiling in wood, perhaps the most elegant specimen of groining in its day, and, at the same time, a most curious specimen of the carpentry of the period. It has been erected at greater cost and in better taste than the roof of the chapel of the same great architect at Oxford, which is a mere hammer-beam roof. We are to attribute this superiority, I presume, either to the affection of the architect for the scene of his early education or to the greater funds at his command when his college at Winchester was built, for New College, Oxford, is a building of an earlier date than the noble college in this most interesting city. The second glory of this elegant chapel is the contemporaneous east window describing the genealogy of our Saviour. Near the head of Jesse are three small figures kneeling. These three figures are in the highest degree interesting—representing, as they do, the effigies of the surveyor, carpenter, and glazier of this most noble edifice."

I wish I could extend my commendations to the small chapel and oratory at the west end of the building as you enter, and to the bell-tower, built simultaneously against Wykeham's Chapel, seventy years after the death of the founder. But I cannot. These works, however tasteful they may appear in their external forms, have proved alike ruinous to the work of the founder, and the architectural reputations of all concerned. The bell-tower of this interesting chapel is now in a most hazardous condition, and will undoubtedly entail considerable expense before many years are over.

The proportions of Wykeham's chapel, at Winchester, are infinitely superior to the proportions of his chapel at Oxford. The chapel at Winchester is three diameters in length, and not quite two in height. The chapel at Oxford not quite three. I wish I could explain to you the superior beauty of the three diameters over the not quite three. The comparative drawings which I have had made for the purpose of illustration, which are open to your inspection, will best explain to you the superior beauty of the Winchester proportions,

and I shall be happy to answer, to the best of my ability, any questions which you may please to put to me on the subject of the architecture of Wykeham's College, in the college itself, which it is your intention to examine this afternoon on your way to the cathedral. The perception of proportion seems to be the last acquirement of the student of architecture. We begin by admiring ornaments, details, and forms, but it is at a more advanced state that we make all these considerations subordinate to that sense of rhythmical proportion, that harmony of dimensions, which affects the mind through the eyes, like a mathematical truth, and like a concord of musical sounds is perceived and confessed by the ear as obvious and unalterable."

It is pleasant to find the professor, notwithstanding the expressions of contempt with which he occasionally alludes to Gothic architecture from his chair at the Academy, expatiating eloquently on the genius of William of Wykeham.

Mr. F. Smirk offered some remarks on

#### THE COUNTY HALL.

The late Dr. Milner, and others who preceded him, have stated as a fact beyond contradiction, that the Assize Hall of Winchester had been a chapel dedicated to St. Stephen, and coeval with the king of that name, by whom they suppose the castle to have been built, and the round table of Arthur made. In consequence of this current belief, a controversy has lately arisen at Winchester, and the county has been charged with the desecration of an ecclesiastical building. The object of the paper was to show that it was an ancient hall of the castle erected, or rather rebuilt, by Henry III. The arrangement and plan of the building indicate that this was its original destination, being wholly unlike those of any sacred edifice. The windows and seats under them, and the position and form of windows shew this. Nor is it probable that so large a chapel existed where there was no collegiate or conventual establishment. The contemporary records shew that there were four chaplains and chapels in, or attached to the castle, who were paid by eleemosynary stipends out of moneys that annually came into the sheriffs hands, and there was no endowment or provision for an establishment adequate to the service of so magnificent a chapel. These presumptive proofs against its dedication as a chapel are confirmed by the Pipe Liberate, and other rolls and accounts, extending through the reigns of Henry III., Edward I., Richard II., and Henry VI., in all of which the "Great Hall" is constantly referred to and no such chapel as St. Stephen ever mentioned. The castle was probably erected by the Conqueror, and there was a hall before the time of Henry III., but the latter sovereign was doubtless the substantial founder of the present hall, which was perhaps based on the old one. Numerous entries in contemporary rolls point out the gradual progress of the work, and the expense of the carriage of stone for the columns is mentioned in detail in detached accounts. The hall was probably always used for the administration of justice. There is a striking instance in the reign of Henry III., mentioned by Matthew Paris. In the reign of Elizabeth it was in a decayed state, and underwent repairs by the corporation and the crown; and the local records of the county, which begin in the 16th century, shew its constant designation as "the Great Hall," and constant use for the purposes of assizes and sessions.

#### EAST NEON CHURCH, HANTS.

Was chosen by Mr. O. B. Carter for illustration. He said, a correspondent in the *Gentleman's Magazine* of 1816, states thus—It is a well-authenticated fact that Walkelyn, the cousin of the Conqueror, evinced his liberality and taste by the erection of this present fine church. Be this as it may, this parish appears to have engaged his special attention, and this circumstance may, perhaps, be accounted for by the close connection between the parish and the see of Winchester. The church, as it at present exists, presents a fine specimen of Norman architecture in its lower and principal doorways. It was evidently a cruciform structure in its original state, lighted by small windows, of which one only at present remains, and is shown on the north-west angle of the